CATALOGUE
OF
OLD ENGRAVINGS, DRAWINGS
AND
PICTURES.

FIRST DAY'S SALE,
ENGRAVINGS,

The Property of the Rev. W. Fothergill Robinson,
of St. Lawrence Vicarage, Reading,
AND FROM OTHER SOURCES,

COMPRISING

FRENCH ENGRAVINGS, AFTER A. WATTEAU;
TOPOGRAPHICAL AND SPORTING SUBJECTS;
AQUATINTS IN COLOURS OF RACEHORSES;
PLATES FROM J. M. W. TURNER'S LIBER STUDIORUM;
ENGLISH PORTRAITS; VOLUMES OF COSTUMES IN COLOURS;

ALSO

BAXTER PRINTS,

The Property of Claude S. Trow, Esq. *of Churchill Grange, Kidderminster,*

AND

The Property of J. W. Poulton, Esq. *92, Endlesham Road, Balham, S.W.*

SECOND DAY'S SALE,
DRAWINGS AND PICTURES,

INCLUDING

The Property of S. G. Leek, Esq. *of 72, Cullingham Road, Ipswich,*
AND OTHER PROPERTIES,

COMPRISING EXAMPLES OF THE ENGLISH AND CONTINENTAL SCHOOLS, BY OR ATTRIBUTED TO

C. BERGHEM	J. F. HERRING	W. SHAYER
F. BRANGWYN, R.A.	M. D'HONDECOETER	MARCUS STONE, R.A.
JOHN SELL COTMAN	SAMUEL PROUT	W. VAN DE VELDE
JOHN CROME	T. ROWLANDSON	W. L. WYLLIE, R.A.
P. L. DEBUCOURT	PAUL SANDBY	J. WYNANTS

WHICH WILL BE SOLD BY AUCTION
BY MESSRS.

SOTHEBY, WILKINSON & HODGE

The Rt. Hon. SIR MONTAGUE BARLOW, Bt., K.B.E., G. D. HOBSON, M.V.O. F. W. WARRE, O.B.E., M.C.
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Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On WEDNESDAY, 12th of MARCH, 1924, and following Day,
AT ONE O'CLOCK PRECISELY.

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CONDITIONS OF SALE.

I. The highest bidder to be the buyer. If any dispute arise the Auctioneer shall have absolute discretion to settle it; and to put any disputed lot up again immediately.

II. No person to advance less than 1*s.*; above five pounds 5*s.*, and so on in proportion.

III. All lots are sold subject to the right of the seller or his agent to bid or to impose a reserve.

IV. The purchasers to give in their names and places of abode, and to pay down 10*s.* in the pound or more, if required, in part payment of the purchase-money; in default of which the lot or lots purchased may be immediately put up again and re-sold.

V. All lots are sold as shown and with all faults, imperfections and errors of description. Messrs. SOTHEBY, WILKINSON & HODGE act as agents; they have full discretion to refuse any bidding or to withdraw any lot or lots from the sale without in either case giving any reason; they are not responsible for errors of description or for genuineness or authenticity of any lot or for any fault or defect in it, and make no warranty whatever

VI. The lots to be taken away at the buyer's risk and expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON & HODGE will not hold themselves responsible if the same are lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the purchaser, and subject to a charge for warehousing. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they may then be sold immediately, either publicly or by private treaty, without any notice being given to the defaulter.

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To prevent confusion no purchases can be claimed or removed during the sale.

Gentlemen who cannot attend the Sale may have their Commissions faithfully executed by their humble Servants,

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Mayfair 1784, 1785

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CATALOGUE

OF

OLD ENGRAVINGS. DRAWINGS.

AND

PICTURES.

FIRST DAY'S SALE.

Wednesday, March 12th, 1924.

ENGRAVINGS.

IN THE PORTFOLIO.

Sold by Order of Executors.

LOT

Sutton 1 Destruction of the Danish Fleet before Copenhagen; Battle of the Nile; Battle of St. Vincent; and other Naval Actions, by T. Sutherland, Jeakes and Baily, after T. Whitcombe, *aquatints, in colours* 47 — 16 10

do 2 The Pancake Woman, by C. Visscher; and others, by C. W. Sherborn, Vivares, and other engravers *a parcel* — 1

FRENCH SCHOOL.

Boall 3 La Chasse, by Beauvarlet, after Boucher; Girl winding Wool, by L. Cars, after Greuze; and another 3 — 1 10

Breun 4 La Laitière, by J. C. Le Vasseur, after J. B. Greuze 1 — 2

Boall 5 L'Eau, by L. Desplaces; Le Printemps, by B. Audran; and On ne savise jamais de tout, by De Larmessin; all after N. Lancret 3 — 1

A. WATTEAU (AFTER).

6 Les Agréements de l'Été, by Joulin; La Lorgneuse, by G. Scotin; La Polonnoise, by Aubert; and another 4

7 Le Concert Champêtre and La Surprise, by B. Audran 2

8 Comédiens Français, by J. M. Liotard; and Départ des Comédiens Italiens, by L. Jacob 2

9 La Game d'Amour, by J. B. Le Bas; and Le Plaisir Pastoral, by N. Tardieu 2

10 Le Bosquet de Bacchus, by C. N. Cochin; and Le Plaisir Pastoral, by N. Tardieu 2

11 Retour de Chasse, by B. Audran 1

Various Owners.

12 Portraits of Celebrated Personages of the Court of Henry VIII, by Cooper, M. A. Bourlier, Cardon, Cheesman, and other engravers, *some duplicates, mostly in colours* 99

13 Portraits of two Gentlemen, by Sir F. Short, after Sir J. Reynolds 1

14 Henry Addington, by R. Dunkarton, after J. S. Copley 1

15 Philip and Catharine Howard, by W. Say, after J. Northcote 1

16 Dugald Stewart, by C. Turner, after H. Raeburn 1

17 J. P. Marat, after Garnerey; and Molière, after Mignard; both by P. M. Alix, *aquatints, in colours* 2

18 The Merry Wives of Windsor (Mrs. Gwynne and Mrs. Bunbury), by W. Dickinson, after D. Gardner 1

19 Racehorses: Meteor, after Harry Hall; and Industry, after J. F. Herring; both by G. Hunt, *in colours* 2

20 View of Arundel Castle, by J. Bailey, after W. Scott; and Design for the Royal Exchange, by Sands, after J. D. Paine, *both in colours* 2

21 Della Crusca, by W. N. Gardiner, after S. Harding, *printed in colours*; and another, after Wheatley, *proof* 2

22 Earl of Harewood, by M. and W. Gauci, after E. U. Eddis, *lithograph, proof before title* 1 — 3 5

23 John Bunyan, by R. Houston, after T. Sadler 1 — 1 15

24 Lord Fitzgibbon, by C. H. Hodges, after C. G. Stuart 1 — 14

25 Sir Francis Burdett, by W. Ward, after J. R. Smith 1

26 Charlotte Straits, New Zealand, and View of Huaheim, by Piringer, after J. Clevely, *aquatints, in colours* 2 — 3 5

27 The British Fleet entering the Sound, Copenhagen, by J. Bluck, after Pocock, *aquatint, in colours* 1 — 2 10

28 The Great Race on the Mississippi, *published by Currier and Ives, coloured lithograph* 1 — 10

29 A Midnight Race on the Mississippi, after H. D. Manning, *published by Currier and Ives, coloured lithograph* 1 — 15

30 Costumes of Hamburg, by H. H. Jessen, 50 *coloured lithographs, bound in a volume* 1 *vol.* — 10

31 Costume Suedois, by C. Geoffroy, 20 *coloured plates, bound in a volume* 1 *vol.* — 1 8

32 Colouring and Invention, *open-letter proofs*, Design and Composition; all by F. Bartolozzi, after A. Kauffman, a set of four 4 — 1 15

33 View of the Seraglio Point, Constantinople, from the Tower of Galata, by T. S. Boys, after T. E. Thrupp, *coloured lithograph* 1 — 15

34 Yachting Incidents, by and after T. G. Dutton, *coloured lithograph* 1 — 1

35 The Arrival of Her Majesty, Prince Albert and Suite, at Woolwich, by E. Duncan, after W. J. Huggins, *aquatint, in colours* 1 — 2 5

36 Margate, by T. Sutherland, after W. J. Huggins, *aquatint, in colours* 1 — 4 15

37 Battle of Copenhagen, by T. Hellyer, after J. Hellyer, *cut* 1 — 4 10

38 Boarding and Cutting out of the Hermione, by R. Dodd, a pair, *aquatints* 2 — 10 10

39 The Bombardment and Capture of St. Jean D'Acre, by R. G. and A. W. Reeve, after Lieut. J. F. Warre, a pair, *aquatints* 2 — 2

40 A Litter of Foxes, by J. Grozer, after G. Morland and C. L. Smith, *printed in colours* 1 — 4 5

28 41 The Happy Cottagers, by Barney, after W. Hamilton and Barney, a pair, *printed in colours* 2 Houlton

3 10 42 The Baron proposing Walstein to Caroline, by C. Knight, after T. Stothard; and Nurture, by J. Godby, after H. Singleton, *both in colours* 2 d

5 43 Religion and Wisdom, by F. Bartolozzi, after A. Kauffman, a pair, *in colours* 2 Cohe

3 10 44 Venus and Cupid, and Beauty and Prudence, by P. M. Picot and A. Le Grand, after G. B. Cipriani and F. Zuccarelli, a pair, *in colours* 2 Barn

3 45 Belinda, by Burrows, after G. Morland; and Miss Pope, by J. Young, after A. Buck, *both in colours* 2 Spen

4 5 46 Morning, by Harraden, after J. Ward; The British Volunteers, by W. Nutter; Views in St. James's Park, etc.; *all in colours* 19 Barn

2 47 Hebe, by H. Meyer; the same, by H. Cardon, both after H. Villiers; and Leda, by Prot, after Chasselat, *all in colours* 3 Spen

3 48 Jeremiah Hawkins with hounds of the Berkeley Hunt, by W. Dunkarton, after F. Turner 1 Rigu

18 49 Mrs. Jerningham, by H. Meyer, after J. Hoppner 1 Bra

2 50 A French Diligence, *drawing in water-colours*, by Cooper Henderson, 15 *in. by* 21½ *in.* 1 d

5 51 A View of the Adelphi and Somerset House, by Guyot, after L. Belanger le Romain, *aquatint, in colours* 1 Sowe

10 10 52 The Mail Coach in a Thunderstorm on Newmarket Heath, by R. G. Reeve, after J. Pollard, *aquatint, in colours* 1 Cohe

7 10 53 The Mail Coach in a Drift of Snow, by R. G. Reeve, after J. Pollard, *aquatint, in colours* 1 Thur

4 10 54 A Tour to Hafod, a set of fifteen, *aquatints, in colours*, by J. C. Stadler, after J. Smith, with letterpress, *in original binding* 1 *vol.* Brou

4 15 55 Sir Thomas Lawrence's Cabinet of Gems, twelve portraits, *coloured*; and Portrait of Sir T. Lawrence; all by F. C. Lewis, *in original binding* 1 *vol* Weir

5 56 Two Scrapbooks, containing Coaching Subjects, after E. Lami *coloured lithographs*; Views in Italy, *aquatints in colours*; Dieppe, by Hegui, after Le Prince, *in colours*; etc. 2 *vol.* Spen

57 A Scrapbook, containing Concert Rustique; Views of the Wetterhorn; Zurich; Lausanne and other places in Switzerland; Costumes, etc., *aquatints in colours*; three Drawings in water-colours of Naples, etc.; four coloured aquatint Views in Switzerland pasted on the covers 1 *vol.*

58 Twenty-five Engravings in chiaroscuro, by J. B. Jackson, after early Italian Masters, *bound in a volume* 1 *vol.*

59 J. B. PIRANESI: Seventy-five Views of Rome, *in a portfolio* 1

60 Boydell's Illustrations to Shakespeare, eighty-six Engravings, *bound in a volume* 1

J. M. W. TURNER'S "LIBER STUDIORUM."

The numbers quoted are from W. G. Rawlinson's Catalogue.

61 The Frontispiece, by J. C. Easling (*R.* 1); The Bridge and Cows, by C. Turner (*R.* 2); and The Woman and Tambourine, by C. Turner (*R.* 3); *all in third state* 3

62 Flint Castle; Vessels Unloading, by C. Turner (*R.* 4), *third state*; Basle, by C. Turner (*R.* 5), *third state*; and Jason, by C. Turner (*R.* 6), *fourth state* 3

63 The Straw Yard, by C. Turner (*R.* 7), *third state*; and Mt. St. Gothard, by C. Turner (*R.* 9), *third state* 2

64 The Castle above the meadows, by C. Turner (*R.* 8), *first state* 1

65 Ships in a breeze, by C. Turner (*R.* 10), *first state* 1

66 Holy Island Cathedral, by C. Turner (*R.* 11), *first state* 1

67 Pembury Mill, Kent, by C. Turner (*R.* 12), *second state* 1

68 The Bridge in middle distance, by C. Turner (*R.* 13) 1

69 Dunstanborough Castle, by C. Turner (*R.* 14), *third state* 1

70 Lake of Thun, Swiss, by C. Turner (*R.* 15); The Fifth Plague of Egypt, by C. Turner (*R.* 16); and The Hindoo Worshipper, by R. Dunkarton (*R.* 23); *all in third state* 1

71 The Farm Yard with the cock, by C. Turner (*R.* 17) 1

72 Drawing of the Clyde, by C. Turner (*R.* 18), *second state* 1

73 Little Devil's Bridge over the Russ, by C. Turner (*R.* 19), *second state* 1

74 The Leader Sea Piece, by C. Turner (*R.* 20), *second state* 1

75 Morpeth, Northumberland, by C. Turner (*R.* 21), *second state* 1

76 Juvenile Tricks, by W. Say (*R.* 22); Coast of Yorkshire, by W. Say (*R.* 24), *third state*; and Hind Head Hill, by Dunkarton (*R.* 25), *third state* 3

77 London from Greenwich, by C. Turner (*R.* 26), *second state* 1

78 Windmill and Lock, by W. Say (*R.* 27), *first state* 1

79 Junction of Severn and Wye, by J. M. W. Turner (*R.* 28), *second state* 1

80 Marine Dabblers, by W. Say (*R.* 29), *first state* 1

81 Near Blair Athol, Scotland, by W. Say (*R.* 30), *second state* 1

82 Lauffenbourgh on the Rhine, by T. Hodgetts (*R.* 31), *second state* 1

83 Young Anglers, by R. Dunkarton (*R.* 32), *second state* 1

84 St. Catharine's Hill, near Guildford, by J. C. Easling (*R.* 33), *second state* 1

85 Martello Towers, near Bexhill, Sussex, by W. Say (*R.* 34), *first state* 1

86 From Spenser's Fairy Queen, by T. Hodgetts (*R.* 36), *first state* 1

87 Water Mill, by R. Dunkarton (*R.* 37), *third state*; and The Mildmay Sea Piece, by W. Annis and J. C. Easling (*R.* 40), *third state* 2

88 Scene in the Campagna, by W. Say (*R.* 38), *second state* 1

89 Crypt of Kirkstall Abbey, by J. M. W. Turner (*R.* 39), *second state* 1

SWISS VIEWS.

90 A Scrapbook, containing Views in Switzerland and Italy, and Ascent of Mont Blanc, by M. Saussure, *aquatints in colours* etc. 1 *vol.*

91 Views of Lucerne, Interlaken, Berne, etc., by Weber, Sperli, Ruff and others, *aquatints in colours*; etc. 32

92 Costumes of the Cantons of Berne, Zug, Grison, Lucerne, and others, *aquatints in colours* 7

93 Vue de la grotte de St. Branchier; Maison de paysan dans l'Oberhasli; Cathédrale de Bale; Bernard de Monthon, and Incidents of Napoleon's crossing of the Alps, *published by J. P. Lamy, aquatints in colours* 10

94 L'Auberge du Righi Koulm ; Le Staubbach ; La Chute du Rhin près Schaffhouse, etc., by Bodmer, Rordorf, Hurlimann, and others, *aquatints in colours* 6

95 Interlaken ; Lucerne ; Zurich ; Oberhofen, and other Views, by Suter, Bodmer, Weber, and others, *aquatints in colours* 12

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96 View of the Town and Castle of Belgrade ; The Battle of Martinestie ; The Battle of Focksan ; and three others ; all by C. Schutz, *coloured* 6

97 Views of Dresden, Konigstein, Berlin, etc., *coloured* 8

98 Scenes in Hungarian Court Life, by J. Mansfeld, *coloured* 4

99 Views in St. Petersburg, by T. Malton, after J. Hearn ; and another, by C. G. Schonberg, *aquatints* 9

100 Vienna : View in the Prater, by Ziegler ; View of Vienna, The Palace, The Graben, and St. Stephen's Cathedral, and View of Mariazell, all by C. Schutz, *in colours* 6

101 Views of Pechlarn, Ipps, Sirmingstein, and Closterneuburg, all by C. Schallhas, *aquatints, in colours* 4

101A Views of Innspruck, Halle, Lintz, Passau, Presburg, Buda Pesth, Nussdorf, and Steyerek, all by J. and P. Schaffer, *aquatints, in colours* 8

101B View of the River and Bridge of Prague, and View of the Church of St. Vitus, Prague, by C. Pluth, *aquatints, in colours* 2

BAXTER PRINTS.

The Property of Claude S. Trow, Esq.

of Churchill Grange, near Kidderminster.

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102 The Soldier's Farewell, *signed on the left, published Sept. 24th,* 1855, 6 *in. by* $4\frac{1}{4}$ *in., on the stamped mount* (*L.* 200) 1

103 The Descent from the Cross, $7\frac{1}{4}$ *in. by* $5\frac{1}{2}$ *in., on the stamped mount* (*L.* 236) 1

104 The Allied Sovereigns and Commanders of their forces, ten small portraits, with names beneath, *cut round and mounted on one sheet, each* $1\frac{1}{8}$ *in. by* $\frac{3}{4}$ *in.* (*L.* 141) ; The Unhappy Child (Gems of the Great Exhibition), $4\frac{3}{4}$ *in. by* 3 *in., within a gold border with dome top* (*L.* 178) 2

The Property of J. W. Poulton, Esq.

of 92, Endlesham Road, Balham, S.W.

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105 Rev. J. Waterhouse superintending the Landing of the Missionaries at Taranaki, New Zealand, $16\frac{1}{4}$ *in. by* $17\frac{7}{8}$ *in.* (*L.* 87) 1

106 The Belle of the Village, *signed on the right, published Oct. 7th,* 1854, 8 *in. by* $6\frac{1}{4}$ *in.* (*L.* 348) 1

107 Gems of the Great Exhibition: No. 2, Belgian Department, No. 4, Russian Department, *both* $9\frac{1}{4}$ *in. by* $4\frac{5}{8}$ *in., with gold border, on the stamped mounts* (*L.* 167-8) 2

108 Short Change (*L.* 269); Me Warm now, *signed on the right, published Dec. 9th* 1853 (*L.* 265); *both* 6 *in. by* $4\frac{1}{4}$ *in., on the stamped mounts* 2

109 The Corn Field, *signed on the right, published Nov. 29th,* 1857, 6 *in. by* $3\frac{3}{4}$ *in.* (*L.* 352); News from Australia, *signed on the left, published May 10th,* 1854, 6 *in. by* $4\frac{1}{2}$ *in.* (*L.* 196), *both on the stamped mounts* 2

110 Lake Luggellaw, $3\frac{1}{2}$ *in. by* $2\frac{1}{2}$ *in., on the stamped mount* (*L.* 323); Lake Como, 4 *in. by* $2\frac{3}{4}$ *in., on printed red stamp mount* (*L.* 324) 2

111 Ben Nevis, Scotland, *unsigned,* $4\frac{1}{4}$ *in. by* $2\frac{5}{8}$ *in.* (*L.* 321); The Tarantella Dance, *signed on the left,* 4 *in. by* $3\frac{1}{8}$ *in.* (*L.* 153); *both on the stamped mounts* 2

112 Crossing the Brook, $3\frac{3}{8}$ *in. by* $2\frac{1}{4}$ *in.* (*L.* 351); Summer, $2\frac{7}{8}$ *in. by* $2\frac{1}{4}$ *in.* (*L.* 366); *both on stamped mounts* 2

113 Richmond Hill (*L.* 299); Richmond Bridge (*L.* 298); *both about* 4 *in. by* $2\frac{3}{4}$ *in., on stamped mounts* 2

114 Windsor Castle, *signed in the water near the bottom,* $3\frac{3}{8}$ *in. by* $2\frac{3}{8}$ *in.* (*L.* 281); View from Windsor Forest, $3\frac{7}{8}$ *in. by* $2\frac{3}{4}$ *in.* (*L.* 283); *both on the stamped mounts* 2

115 Lovers' Seat, Hastings, $4\frac{1}{4}$ *in. by* $2\frac{3}{4}$ *in.*; Dripping Well, Hastings, $3\frac{3}{4}$ *in. by* $2\frac{5}{8}$ *in.* (*L.* 298); *both on the stamped mounts* 2

116 Brighton Chain Pier, $3\frac{1}{2}$ *in. by* $2\frac{1}{8}$ *in.* (*L.* 305); Richmond Bridge, 4 *in. by* $2\frac{5}{8}$ *in.* (*L.* 298); *both on the stamped mounts* 2

117 Water Mill on the Wye, $3\frac{5}{8}$ *in. by* $2\frac{1}{4}$ *in.* (*L.* 317); Stolzenfels on the Rhine, $3\frac{5}{8}$ *in. by* $2\frac{1}{4}$ *in.* (*L.* 338); *both on the stamped mounts*; River Camel, Cornwall, $3\frac{5}{8}$ *in. by* $2\frac{3}{8}$ *in., on the printed red stamp* (*L.* 285) 3

Various Owners.

118 Indian Settlement, *signed on the left*, $3\frac{3}{4}$ *in. by* $2\frac{1}{4}$ *in.* (*L.* 157) 1

119 The Bridesmaid, *from a painting by Brooks, signed on the left, low down*, $14\frac{3}{4}$ *in. by* $10\frac{1}{2}$ *in., in a frame* (*L.* 260) 1

120 The Dogs of St. Bernard, after Sir E. Landseer, $17\frac{1}{2}$ *in. by* 24 *in., laid on* (*L.* 335) 1

121 The Day before Marriage, *signed on the right, published March* 1*st*, 1854, 15 *in. by* $10\frac{1}{2}$ *in., on a mount which is a little water-stained at foot* (*L.* 353) 1

122 The Bridesmaid, *from a painting by Brooks, signed on the lower left, published May* 19*th*, 1855, 15 *in. by* $10\frac{1}{2}$ *in.* (*L.* 260) 1

122A The Bridesmaid, *from a painting by Brooks, signed on the left, low down, published May* 19*th*, 1855, 15 *in. by* $10\frac{1}{2}$ *in., on the stamped mount, in an ornamental gold frame, glazed,* A FINE IMPRESSION (*L.* 260) 1

122B Copper, your Honour, *signed on the right, published Aug.* 10*th*, 1853, 6 *in. by* $4\frac{1}{4}$ *in., on the stamped mount* (*L.* 350) 1

J. M. W. TURNER'S "LIBER STUDIORUM."

The numbers quoted are from W. G. Rawlinson's Catalogue.

123 Basle (*R.* 5), by C. Turner, *first state* 1

124 The Farm Yard with the Cock (*R.* 17), by C. Turner 1

125 The same 1

126 Hedging and Ditching (*R.* 47), by J. C. Easling, *second state* 1

127 Ville de Thun, Switzerland (*R.* 59), by T. Hodgetts, *first state* 1

128 The same, *first state* 1

129 Tenth Plague of Egypt (*R.* 61), by W. Say, *third state* 1

130 PLOUGHING, ETON (*R.* 79), *the second etching*, B 1 1

131 The Little Devil's Bridge over the Russ above Altdorft, Swiss, *unfinished proof*; and The Crypt of Kirkstall Abbey 2

132 Procris and Cephalus, by G. Clint (*R.* 41), *second state* 1

133 Winchelsea, Sussex, by J. C. Easling (*R.* 42); The Bridge and Goats, by F. C. Lewis (*R.* 43); and Rispah, by R. Dunkarton (*R.* 46), *all in the third state* 3

134 Peat Bog, Scotland, by G. Clint (*R.* 45), *fourth state* 1

135 Hedging and Ditching, by J. C. Easling (*R.* 47), *third state*; and River Wye, by W. Annis (*R.* 48), *third state* 2

136 Chain of Alps from Grenoble to Chamberi, by W. Say (*R.* 49); and Ville de Thun, Switzerland, by T. Hodgetts (*R.* 59), *both in the third state* 2

137 Rivaux Abbey, Yorkshire, by H. Dawe (*R.* 51), *third state*; and Norham Castle on the Tweed, by C. Turner (*R.* 57), *third state* 2

138 Solway Moss, by T. Lupton (*R.* 52), *second state* 1

139 Solitude, by W. Say (*R.* 53), *second state*; and Dumblain Abbey, Scotland, by T. Lupton (*R.* 56), *second state* 2

140 Mill near the Grand Chartreuse, Dauphiny, by H. Dawe (*R.* 54), *second state* 1

141 Raglan Castle, by J. M. W. Turner (*R.* 58), *third state.* 1

142 Tenth Plague of Egypt, by W. Say (*R.* 61), *third state*; and Water Cress Gatherers, by T. Lupton (*R.* 62), *third state* 2

143 The Alcove, Isleworth, by H. Dawe (*R.* 63), *third state*; and Isis, by W. Say (*R.* 68), *fourth state* 2

144 Bonneville, Savoy, by H. Dawe (*R.* 64), *second state* 1

145 Inverary Castle and Town, Scotland, by C. Turner (*R.* 65), *third state* 1

146 Aesacus and Hesperie, by J. M. W. Turner (*R.* 66), *fifth state*; Interior of a Church, by J. M. W. Turner (*R.* 70), *fourth state*; and Christ and the Woman of Samaria, by S. W. Reynolds (*R.* 71), *third state* 3

147 East Gate Winchelsea, by S. W. Reynolds (*R.* 67), *second state* 1

148 Ben Arthur, Scotland, by T. Lupton (*R.* 69), *third state* 1

149 The Little Devil's Bridge over the Russ (*R.* 19), the etching by J. M. W. Turner 1

150 Aesacus and Hesperie (*R.* 66), the etching by J. M. W. Turner, from John Ruskin collection 1

150A Inverary Pier, Loch Fyne: morning, by J. M. W. Turner (*R.* 35), *second state* 1

150B Calm, by J. M. W. Turner (*R.* 44), *fourth state* 1

150C Mer de Glace, Valley of Chamouni, Savoy, by J. M. W. Turner (*R.* 50), *third state* 1

150D Entrance of Calais Harbour, by J. M. W. Turner (*R.* 55), *second state* 1

150E The Source of the Arveron in the Valley of Chamouni, Savoy, by J. M. W. Turner (*R.* 60), *third state* 1

THE

Property of the Rev. W. Fothergill Robinson,

of St. Lawrence Vicarage, Reading.

Framed.

151 Rembrandt: Christ and the woman of Samaria among ruins (*Hind*, 122), *second state* 1

152 A. Dürer: Adam and Eve (*Bartsch*, 1); and a copy of the same, the latter bearing an inscription by John Ruskin, *in one frame* 1

153 Sir P. Lely, by I. Beckett, after Lely 1

Various Owners.

154 Louis Philippe, Duke of Orleans, by J. R. Smith, after Sir J. Reynolds 1

155 Approach to Christmas, by G. Hunt, after J. Pollard, *aquatint in colours* 1

156 The Medical Society of London, by N. Branwhite, after S. Medley 1

157 Cape Coast Castle; St. George D'Elmina; and Dixcove, Gold Coast; all by J. Hill, after G. Webster, *aquatints in colours* 3

158 Mrs. Lister, by S. Cousins, after G. S. Newton, *proof before title* 1

159 The Farewell and the Return, by R. Cooper, after H. Corbould, a pair, *printed in colours* 2

160 SHEPHERD'S MEAL, by J. R. Smith, after G. Morland, *printed in colours* 1

160A The Royal Mails starting from the General Post Office, London, by R. G. Reeve, after J. Pollard, *coloured* 1

The Property of a Gentleman.

RACEHORSES, AQUATINTS IN COLOURS.

161 Foig a Ballagh, by J. Harris, after C. Hancock 1

J. F. HERRING (AFTER).

162 Plenipotentiary, by Smart and Hunt 1

163 The Colonel, by R. G. Reeve 1

164 Tarrare, by G. Reeve 1

T. SUTHERLAND, AFTER J. F. HERRING.

his	165	Reveller	1	8
do	166	Memnon	1	9
do	167	The Duchess	1	5
do	168	St. Patrick	1	7
do	169	Jerry	1	7

£706 9

SECOND DAY'S SALE.

Thursday, March 13th, 1924.

DRAWINGS.

In the Portfolio.

Sold by Order of Executors.

ENGLISH SCHOOL.

LOT

1 5 170 Landscape, by S. Middiman; A Group of Figures, by De Loutherbourg; etc. *a parcel* Parson

T. STOTHARD.

2 15 171 Illustrations to Chaucer; Frontispieces, etc.; Illustrations to the Bible, by F. Sansom, with the Engravings of the same; etc. 13 De Ric

COSWAY.

5 172 Citraristria, *pen and wash drawing* 1 Parson

GUERCINO.

3 10 173 Three Landscapes, *pen and bistre drawings* 3 De Ric

QUEVERDO.

1 1 174 Design for a Panel, and other Designs, by G. Charmeton, and others 5 do

PALMA.

1 4 175 Head of a Warrior, *pen and bistre drawing*; Design for an Altar, by Fialetti; and three others of the Italian School 5 window

ITALIAN SCHOOL.

176 Apotheosis of a Saint, by Solimena ; etc. *a parcel*

177 The Holy Family, by Guido, with the Engraving of the same ; etc. 18

LA FAGE.

178 Bacchanalians, *in pen and sepia* ; etc. *a parcel*

Various Owners.

ANGELICA KAUFFMAN.

179 Discovery of a Treasure, *red chalk* ; *from the Prince Radzivill collection*

ITALIAN SCHOOL.

Design for a frescoed Frieze, containing a composition of S. Francis receiving the Stigmata, *pen and bistre and bistre wash*

And three others 5

FRANCESCO FONTEBASSO.

180 Shipwreck Scene, *pen and bistre* ; *from the Crozat* (?) *collection* (*Lugt.* 474)

And five others 6

VAN DE VELDE.

181 Shipping Scene, *pen and bistre with wash*

J. VAN ASCH.

The Adoration of the Shepherds, *pen and bistre*

And seven others, including one Engraving 9

H. DE CORT.

182 Knowle, a pair
Indian ink wash . . . . . 20½ *in. by* 29 *in.*

FRAMED.

PAUL SANDBY.

183 Edinburgh Castle
Signed
Water-colours . . . . . 6 *in. by* 8¼ *in.*

PETER DE WINT.

184 Sketch of a Bridge, with cattle and a man fishing
Water-colours . . . . . 6½ *in. by* 10 *in.*

SAMUEL PROUT.

185 Ruined Gothic Building with figures
Water-colours . . . . . 10 *in. by* 7 *in.*

J. RAWSON WALKER

186 Cottages in North Wales
Water-colours . . . . . 6 *in. by* 9½ *in.*

*** Collections: Richard Johnson, J. P. Chislehurst, J. Drinkwater.

SIR A. W. CALCOTT.

187 Landscape with a woman drawing water
Black chalk on blue paper . . . . . 9¾ *in. by* 7½ *in.*

JAMES BOURNE.

188 Sandown Bridge, near Garstang
Water-colours . . . . . 12½ *in. by* 19 *in.*

W. MULREADY.

189 A Bearded Man: Study of the Nude (half-length)
Black and red chalk . . . . . 11½ *in. by* 10½ *in.*

The Property of S. G. Leek, Esq.

of 72, Cullingham Road, Ipswich.

DRAWINGS.

Framed.

FRENCH SCHOOL.

18th Century.

190 A Lady in a blue dress, reading a letter
Pastel *oval*, 21 *in. by* 18 *in.* 25

Oliver

FRENCH SCHOOL.

18th Century.

191 Two Heads of Ladies in winged caps
Pastels 16 *in. by* 12½ *in.* 2 11

Nightingale

FRENCH SCHOOL.

18th Century.

192 Two Heads of Girls
Pastels 15½ *in. by* 12½ *in.* 2 11

do

FRENCH SCHOOL.

18th Century.

193 A pair of Heads: A Boy with a windmill, and a Girl with a chocolate cup
Pastels 15½ *in. by* 12½ *in.* 2 16

do

FRENCH SCHOOL.

18th Century.

194 A pair of Heads: A Girl with a bird, and a Girl with a fan
Pastels 15½ *in. by* 12½ *in.* 2 13

do

JOHN CROME.

195 Village Scene with a pond
Signed
Indian ink wash 8¾ *in. by* 12 *in.*

JOHN SELL COTMAN.

1782-1842.

196 A Bridge with a tower
Sepia 8¼ *in. by* 11¼ *in.*

F. BRANGWYN, *R.A.*

197 Malt-houses on the river
Signed and dated 1885
Water-colours 4 *in. by* 6 *in.*
And Fishing-boats, by the same 2

NEWTON BENNETT.

198 Norman Staircase, King's School, Canterbury
Signed and dated 1895
Water-colours 13 *in. by* 10½ *in.*
And another 2

W. VAN DE VELDE (THE YOUNGER).

199 Dutch Fleet at anchor
Black lead and ink wash 8 *in. by* 22 *in.*

W. VAN DE VELDE (THE YOUNGER).

200 Fleet at anchor
Black lead and ink wash 8¼ *in. by* 15½ *in.*
And a sketch of a Ship, by the same 2

FRENCH SCHOOL.

201 Paris from the Seine
Water-colours 14 *in. by* 21 *in.*

OIL PAINTINGS.

J. F. HERRING, Senr.

202 Domestic Ducks — 2 10
Signed and dated 1862
Panel — 13½ *in. by* 18 *in.*

A. ELMORE, *R.A.*

do 203 Dante in Exile
Canvas — 27½ *in. by* 21 *in.* — 16

CONSTABLE.

do 204 A Lane through a Wood
Millboard — 10 *in. by* 8 *in.* — 2 10

CROME.

do 205 A Pond in a Forest
Canvas — 12 *in. by* 9 *in.* — 2 10

CROME.

do 206 A Road near a Wood
Canvas — 6 *in. by* 7½ *in.* — 3

W. COLLINS.

do 207 Coast Scene
Canvas — 10½ *in. by* 16 *in.* — 2

ANDREWS, after WOUVERMANS.

do 208 Starting for the Chase
Panel — 13 *in. by* 18 *in.* — 3 10

J. S. COPLEY.

do 209 Cavalry Engagement
Canvas — 35 *in. by* 47 *in.* — 2 10

FRENCH SCHOOL.

210 Street Scene
Panel 9½ *in. by* 8 *in.*

CHARDIN.

211 Woman peeling carrots
Canvas 6 *in. by* 8½ *in.*

NETSCHER SCHOOL.

212 Lady feeding a dog
Panel 13 *in. by* 11½ *in.*

SCHOOL OF MIGNARD.

213 A Lady in a wreath of flowers
Canvas 29 *in. by* 23 *in.*

DUTCH SCHOOL.

214 Man pouring out wine
Canvas 11½ *in. by* 9½ *in.*

JORDAENS.

215 Musicians at a wedding
Panel 19 *in. by* 25½ *in.*

CLAES BERCHEM.

216 Landscape with cattle and figures
Panel 18 *in. by* 21 *in.*

VAN GOYEN.

217 A Ruinous Barn with figures
Canvas 15½ *in. by* 22 *in.*

P. NEEFS AND FRANS FRANCKEN.

218 Interior of a Church with figures
Signed by both artists
Panel 14 *in. by* 22½ *in.*

C. W. DIETRICH.

219 Landscape: approaching storm
Signed
Canvas 16½ *in. by* 22½ *in.*

*** From the Brettenham Park collection.

DUTCH SCHOOL.

220 Dead Game and Fruit
Canvas 30 *in. by* 25 *in.*

M. DE HONDECOETER.

221 Wild Fowl on a stream
Canvas 60 *in. by* 54 *in.*

FLEMISH SCHOOL.

222 Venus and Adonis
Canvas 36 *in. by* 44 *in.*

CLAES BERCHEM.

223 Landscape with Mount Soracte in the distance. Pastoral figures and cattle in the foreground
Canvas 34 *in. by* 44 *in.*

C. DROOGSLOOT.

224 The Sacking of a Town
Signed and dated 1656
Canvas 35 *in. by* 43 *in.*

R. W. MACBETH, *R.A.*

225 A French Fisher-girl
Signed
Canvas 42 *in. by* 32 *in.*

FRENCH SCHOOL.

Early 18*th Century.*

226 Hare-hunting
Canvas 35 *in. by* 51 *in.*

VERMEULEN.

227 Frozen Canal with figures
Canvas 21 *in. by* 26 *in.*

SCHOOL OF TENIERS.

228 Deception Piece, a picture pinned on a board; a palette, brushes, etc.
Canvas 30 *in. by* 25 *in.*

CANALETTO.

229 The Grand Canal, Venice
Canvas 17½ *in. by* 29 *in.*

PANNINI.

230 A Sacrifice to Mars. Figures and statues amongst ruins
Canvas (unframed) 21½ *in. by* 27 *in.*

ITALIAN SCHOOL.

231 Portrait of a Governor of Reggio
Panel 16 *in. by* 10½ *in.*
And the companion 2

ENGLISH SCHOOL.

232 Portrait of Mary Queen of Scots
Canvas 21 *in. by* 17 *in.*

Various Owners.

DRAWINGS.

In the Portfolio.

233 Switzerland. Vue de la Ville de Genève, by C. G. Geissler, 1775
Water-colours 9¾ *in. by* 15⅞ *in.* 4

T. ROWLANDSON.

234 Une Bonne Bouchée
Water-colours 10 *in. by* 8¼ *in.* 2

235 The Sottish Husband
Water-colours 5⅞ *in. by* 8⅞ *in.* 5

236 Military Torture
Water-colours 7¼ *in. by* 6 *in.* 4

237 The Lock Up
Signed and dated 1790 20
Water-colours 12¾ *in. by* 12¼ *in.*

Framed.

PROUT.

238 Landscape with trees and cattle 8½ *in. by* 12½ *in.* 1 1

DANIEL GARDNER.

239 Moses in the bulrushes
Pastel 23 *in. by* 29 *in.* 1 10

ENGLISH SCHOOL.

240 Landscape with bridge over a stream 10 *in. by* 13½ *in.* 1 5
And one other

THE

Property of the Rev. W. Fothergill Robinson.

of St. Lawrence Vicarage, Reading.

T. ROWLANDSON.

241 Lounge of the Print Shop, Oxford
Water-colours, framed 9 *in. by* 7 *in.*

W. B.

242 Allegorical Religious Composition: A female figure, seated among clouds, holding a book, supported by angels, and adored by a number of people
Signed W. B.
Pen and ink and water-colour 9¾ *in. by* 13½ *in.*

Various Owners.

OIL PAINTINGS.

FRAMED.

TENIERS.

243 The Capture of Christ
Panel 14½ *in. by* 11 *in.*
And one other, *unframed* 2

J. WYNANTS.
1620-1682.

244 Landscape with a sportsman
Signed and dated 1650
Canvas 11½ *in. by* 18½ *in.*

REMBRANDT SCHOOL.

245 Bust Portrait of Man in Oriental dress
Panel 22 *in. by* 19½ *in.*

D. VAN TOL.

1731-1775.

246 Musicians at an open window
Canvas 17 *in. by* 14 *in.*

VAN DYCK SCHOOL.

247 Madonna and Child
Panel 18½ *in. by* 14½ *in.*

SPANISH SCHOOL.

17th Century.

248 The Assumption of the Virgin
Copper 16½ *in. by* 13 *in.*

SALVATOR ROSA.

1615-1673.

249 Whole-length standing Figure of a Boy in fantastic costume, with a monkey on his shoulder
Pen and bistre 7⅜ *in. by* 3¾ *in.*

M. HONDEKOETER.

250 A Peacock, a Peahen, Fowls, Ducks and Pigeons near the gateway of an old house
Canvas 44 *in. by* 57 *in.*

P. SLINGELANDT.

251 The Poultry Dealer
Canvas 17½ *in. by* 13½ *in.*

FRENCH SCHOOL.

252 A Landscape with a broad river and bridge
Canvas 35 *in. by* 52 *in.*

PHILIBERT LOUIS DEBUCOURT.

1755-1832.

253 Le Pas d'Arlequin: Interior of a Room with a large fireplace, in the middle five figures, one of them Harlequin dancing

Panel $9\frac{7}{8}$ *in. by* $8\frac{5}{8}$ *in.*

Le Festin de Scaramouche: Companion to the last; a similar Interior with Scaramouche and two ladies

Panel $9\frac{7}{8}$ *in. by* $8\frac{5}{8}$ *in.*

A pair 2

*** Both from the Paul Delaroff collection, 1914. Exhibited in the exhibition of French Art in the Yussoupoff Palace, Petrograd, 1912, and in the exhibition of the Works of Debucourt at the Musée des Arts Décoratifs, Paris, 1920.

JEAN PILLEMENT.

1727-1808.

254 Antique Ruins, in the foreground a herdsman with goats, and other figures

Black lead washed with ink 5 *in. by* 7 *in.*

With an Impression of the Etching of the same

Two on one mount

JEAN LOUIS DE MARNE.

1754-1829.

255 Scene in a Forest, with figure in the foreground

Signed

Pen and bistre washed with ink 5 *in. by* $6\frac{5}{8}$ *in.*

FRENCH SCHOOL.

Late 18th Century.

256 A Girl with basket on her arm

Black lead, oval $7\frac{1}{8}$ *in. by* $5\frac{5}{8}$ *in.*

G. MORLAND.

257 Two Pigs in a farmyard

Signed

Canvas $11\frac{1}{2}$ *in. by* 14 *in.*

F. WHEATLEY, *R.A.*

257A The Ballad Seller
Canvas 14 *in. by* 12 *in.*

J. B. PYNE.

258 Landscape: a hollow sandy lane
Canvas 14 *in. by* 21 *in.*

W. J. H. BOND.

259 Vessels unloading at low tide
Signed
Panel 20 *in. by* 32 *in.*

W. SHAYER.

260 A Town on an estuary, low tide
Canvas 26 *in. by* 37 *in.*

W. L. WYLLIE, *R.A.*

261 On the Sand Dunes
Signed on back
Canvas 30 *in. by* 23½ *in.*

A. J. STRUTT.

262 The Falls of Tivoli
Signed and dated Rome 1876
Canvas 35 *in. by* 55 *in.*

MARCUS STONE, *R.A.*

263 The Ghost Chamber
Canvas 20½ *in. by* 24½ *in.*

THE PROPERTY OF

the late Henry Joseph Kavanagh, Esq.

H. HELMICH.

1877.

264 The Botanist

18 *Canvas* 23½ *in. by* 29½ *in.*

L. TIELEMANS.

265 Titian's Studio

27 *Panel* 29 *in. by* 24 *in.*

K. KINDERMANS.

266 The Valley of Embléve (Ardennes)

2 2 *Canvas* 17 *in. by* 26½ *in.*

F. v. KRUSEMAN.

267 View near a village, with cattle and a horseman

Canvas 18 *in. by* 25 *in.*

19 And another, by the same

A pair 2

CARL HASCH.

268 Konigssee

Canvas 16 *in. by* 20½ *in.*

30 And one other, by the same

A pair 2

ÉMILE LICHERIG.

1855.

269 Returning from Church

410 *Canvas* 16 *in. by* 23½ *in.*

And one other—Girl with doves 2

ERSKINE NICOL.

270 Business and Pleasure

Ecworth *Panels* 8 *in. by* 11 *in.* 28

A pair 2

W. H. WILLIAMSON.

271 Seascapes

Stevens *Millboard* 10 *in. by* 18 *in.*

A pair 2 2 10

W. F. SHAYER.

272 Haymaking

Dennis *Canvas* 13½ *in. by* 22 *in.* 4

HAVERTY.

273 Ask Mamma!

Cash *Canvas* 24 *in. by* 20 *in.*

And three others 4 4 4

£921 · 3 ·

END OF SALE.

Total of Sale

£1627. 12 ·

Printed by J. Davy & Sons, 8-9, Frith-street, Soho-square, London, W., England.